Summaries of Papers

Bannerghatta : A Survey from the Past to the Present

—Dr. Devara Kondareddy

Sixteen km. away from Bangalore is Bannerghatta which has a hill range with an early Vijayanagara temple of Champaka-dhama Swamy or Damodara Perumal (as mentioned in inscription) on a hill edge. The original temple can be assigned to the Hoysalas and its *gopura* and steps are of Vijayanagara times, engraved from live rock. To the right of the road are the 11th Century herostones, and on the Sampige-halli road are three tanks, and in the said village there is a megalithic tomb. On the hill behind the temple, on way to Shanu-bhoganahalli there are many ruined stone age tombs. Here, *via* the Suvarnamukhi Teertha, a footpath leads to Bhutenahalli, and atop the hill is the Narasimhaswamy temple, one more incomplete temple and a lamp post to the south of which is a stone age *mantapa* covered with huge monolithic slab. There are many big and small stone heaps all round, some raised by using parts of old monuments ; farther is a seven circled fort, formed by joining sized stones. The Suvarnamukhi Teertha is a pond which must have been the focal point of a huge old settlement, and the steps of the pond are made of parts of a monument of the days of Chikkadevaraya of Mysore.

The tombs around Bannerghatta are of the megalithic age, and the capstone of the one in Sampigehalli is 50 Cm thick and 4 m x 5.50 m in its dimensions. Many more such huge slabs, which were once capstones, and more such tombs are seen around. The tombs on way to Bhutena-halli have rectangular interior, and are shaped like a tub, and the slab at the east has an opening. Some pillar like stones, with a bend resembling a snake are seen around these tombs and these stones are worshipped even today. In between the Champakadhama temple and Bhutenahally, at a length of three kms on the hill there are certain strange stone structure of uniform shape and varying sizes, each with three stone pillars and a triangular cap-stone. They may be memorials of the deceased.

The seven-circled fort has its resembl-ing structures at Dodda Siddavvanahalli in Chitradurga and at Hampi. They can be some *tantric* formations connected with some rituals to secure boons or evercome hardships or misery. This place must have

been once a popular centre and as indicated by the names of sites nearby like Kasaraguppe (connected with bronze), Kulumepalya (furnace), Kasavarahalli (gold), Vajarahalli (smithy) and Kaleshwari (the Goddess of the smiths) indicate that it was a centre of mining and metal work. Perhaps gold was mined at the Suvarnamukhi, and the name of Bannerghatta is mentioned as 'Bannurghatta' in inscriptions. 'Bannuru' could have been derived from Ponnuru (place of gold) and river name Suvarnamukhi supports this. The area has monds of slag to indicate iron working.

Pre-historic remains on the Holakal Betta

-K. B. Shivatarak

Holakal Betta, a place with a hill is 43 km away from Tumkur, and Robert Bruce-Foote had referred to some pre-historic pottery and beads of the place. Recent survey there helped to locate coloured blackware, coloured black and red ware, coloured red ware and coloured brown ware pottery. The paintings on the pottery can be classified as (1) brown painted drawings on parallel white lines, (2) red painted pictures on parallel dotted lines, (3) lined drawings from one focal point, (4) pictures without straight lines. (5) drawings with curved lines and (6) pictures with perpendicular lines. The Variety of these drawings are rarely seen elsewere. Already pre-historic sites have been located at Rachamarnahalli, Yallappanayakana Hosakote, Nidugal, Pavagada, Maridasanahalli, Bukkapatna, Mugana Hunase, Kaidala Jalagaradibba and other places in the district.

Seals found at Hampi during recent excavations :

Dr. K. P. Poonachcha and S. V. Venkateshaiah

In the *rajangana* of Hampi, ASI excavated an area of 59.000 Sq. metres and of the numerous artefacts unearthed there are three terracota and stone seals, found on the northern part. The terracota seals are conical in shape, and of the mixed colour, black and grey. They were at a level of 10 Cms to 1.5 Cms, and seals have their round face one Cm to four Cm in diametre. The face is flat with three divisions, the upper division having a dagger with sun and moon ungraved on either side and the two lower division together having letters *srivirabu + karaya* in 14th century letters, indicating the name of Prince Bukka, and though it resembles Vijayanagara coins, it does not have artistic edge of the coins. This must have been a seal for use by any authorised person to authenticate the *kaditas* (cloth records). The location of the seals here indicate that the excavated site was the administrative wing with defence structures.

Gavimatha : A Pre-historic site

-T. Shambulingappa

The Gavi Siddheshwara Matha in the ancient holy city of Kopana (Koppal) was a rock-cut shrine of Hoysala times. The design of the pillars here vouch to this. To the east of this Gavimatha hill where an Ashokan edict is seen, is another hillock where these are two natural caves with paintings in them. The ceiling of cave has paintings of a woman in yellow and dull white colours. Another cave has paintings

of sun in red, man, an animal(?); and a dancing group. Dr. Sundara finds it difficult to fix the date of these paintings. But they must of the stone age. Balebavi, Mallapur, Annegondi, Timmalapura, Narayanpur, Bandihallapur, Manvi Bail Marchid etc., all places in Raichur District, have cave paintings. The caves have small openings and one has to crawl into them. Men, animals, dancing groups and human couple are the common *motifs*. In North Karnataka area, cave paintings have been located in 27 places, and to the list of these Gavisiddheswara has to be added. Raichur district stands first, followed by Chitradurga district in their number. A systematic study and compilation of available information on cave art in Karnataka has to be pursued.

Two unpublished Inscriptions from Chaluvanahalli

-Hanuma Nayak

A ten-lined Kannada inscription slab is planted upside down in the compound of the Kannada School of Chaluvanahalli in Arasikere Taluk. It is a herestone speaking of the days Premanadi (Ganga ? 9th century) when one Tibbammani fought to protect the cows and women of Atiratharamangala against the Nolamba army and laid down his life. The word *keshagrahana* (catching of the locks) here can be interpreted as effort to molest women. Another five-line Kannada inscription in the Ishvara temple of the same village speaks of one Kakheyanayaka donating a hand-operated oil press, income derived from it and some lands to the temple. The details of date given here in Subhanu Samvatsara and the Hoysala letters help to fix the date of the record as 1263 A.D. The records help to know that Cheluvanahalli was an old place with political and cultural import (Texts of records given).

Kabragi Inscription of Vira Kavadevaraya of the Chandavar Kadambas

—S. Ganapatigauda

This 25-line unpublished Kannada record (text provided) was located at the right side of the Vishnu temple of Kabragi, at present six kms, away from Katagal in Kumta Taluk, and is of the 13th century, speaking of the rule of Vira Kavadevaraya of the (Chandavar of Honnavar Taluk), and his donation of the revenue from the village Kabbarige (present Kabragi) to the Mahabaleshwara of Gokarna in the presence of his Commander (Minister) Kirtinarayana, Dhulikheda Madayya who was the Sthaladhikari of Gokarna and four (five?) Hebbaruvas (senior Brahmins) of the village. The date of the record must be 1245 (cyclic year Vishvavasu) and Kavadeva's rule started in 1234. and he was the son of Taila and grandson of Biradeva, as made known by such records already published and also those discovered by the author.

Honnuduke inscription of Kempa Somaya Odeyah

-Dr. B. Nanjundaswamy

A copper plate is in the possession of the family of the late Channabasava Aradhya of the Hiremath of Gubbi Hosahalli now residing at Honnudike. A doubt can be raised regarding the authenticity of the record as the date given here, Saka 1331, and it speaks of Saluva

Narasimha of Vijayanagara and Gubbi Swamy (Gubbi Channabasaveshwara) and they lived during the 15th century. The letters are not clear and there is no royal seal on it. Still the text of the record is notable (text provided). There was a fendatory state, called Gubbi Hosahalli under Vijaynagara, and the Kempa Soma Odeya mentioned in the record can be possibly identified with the Swamy of the Somakatte Matha of Gubbi Hosahalli, the Matha is now totally in ruins. The Gopapura of Bidiresime mentioned in the record must be the present Gauripura, and Ammanakere is Ammanaghatta. Lakkenahalli and Channashettihalli mentioned in the record are also identifiable. But for the date,other details in the record are verifiable.

Details on the Ammanagi Copper Plates of Vijayaditya

—Dr. Shivanagauda B. Patil (Kochari)

This copper plate is in the possession of the Gaurishankara Hirematha at Ammanagi in Hukeri Taluk. It is said that there were three plates in the set, but now there is only one plate available with 18 lines in Sanskrit. It speaks of Shaka year 640 (718 A. D.) and some of the achievements of Badami Chalukya ruler Vijayaditya (These details are known from other sources). The purport of record perhaps mentioned in other missing plates would have given some more details including some donee of the locality and the movements of the Emperor.

The Bhumija Type Temples in Karnataka

—M. N. Prabhakar

The Bhumija type in temples is mentioned in the Kubatar inscription of sorab taluk has made many scholars to attempt identification of such temples. The record speaks of three styles in northern (Auttareya) school namely Nagara, Dravida and Bhumija. The Nagara style, like the Kalinga one, has a curved *shikhara* and *amalasara*, and it has *eka* (one) *shringa* and *bahu* (multi) *shringa* sub-styles, called as *latina* and *vimana* nagara styles respectively. Bhumija style *shikharas* are seen as decorative *motifs* in the *jangha* part of many temples of Karnataka. But the Turuvekere Muleshankara and the Nuggehalli Sadashiva temples are of the Bhumija style with their *shikharas* resembling a pyramid, and shrinking in size as the *shrikkara* surmounts, the base being broader. Atop the *shikhara* will be a *vedi* (flat platform) and pinnacle resembles a flat bell.

Development of *Bhitti* in the Background the shilpasastra Texts

—C. S. Aparna

In the *shadvarga* type of temples *bhitti* (wall) is the second one which stands on the *vedi* and is constructed with Kudyastambhas (pilasters) and decorated with *jalaka, torana, koshtha* (niche) and *kumbha latas*. *Bhitti* is differentiated as *phalaka kudya, ishtaka kudya, saila kudya,* etc., on the basis of material used and the type in different texts. *Kasyapasilpa* only has a separate chapter on *bhitti* though *Mayamata* and *Kamikagama* contain sufficient information about *bhitti*. About *vedi*, *Mayamata's* explanation is more suitable than the other texts.The appearance of *kudyastambha's* on *bhitti is* significant

not only structurally but also because it gave a scope to the development and decoration of *bhitti* in different types.

Kutakoshtha and *Kapota Panjara* are explained in *Mayamata* and *Kamikagama* respectively. Along with this *salakoshtha* and *Panjara koshthas* also find a place in the *bhitti*. The placing, constructing and types to *jalakas* are mentioned in texts. *Gonetra, hastinetra, rujukriya, nandyavatra, sakarna*, and *puspakarna* are the types mentioned in *Mayamata* and *Kasyapasilpa* texts. In *Manasara, sarvatobhadra, swastika, nandyavarta, gavaksha, kujaraksha, nagabandha*, and *vailibandha* are the types mentioned and in *Kamikagama*, they are *sarvatobhadra, vardhamana, swastika, nandyavatra, charuka* and *vidya*. *Sarvatobhadra, swastika* and *vardhamana* may be treated as the one which is decorated in the round frame as they are the three types of *gulikajalakas* (round *jalaka*) mentioned in *Mayamata*.

There are three types in *toranas* and they are *patra, chitra* and *makara*. *Patra torana* appears first in the temples and one looks like the development of the other. The pillar on which *torana* stands is called *torananghri* and the centre part as *purita nimnaka* etc. *Suprabhedagama* and *Ajitagama* mention only *Makaratorana* and *Manasara* mentions *patra, chitra, ratna*, and *pushpa toranas* and does not mention Makaratorana. *Kumbhalata* and *Vrittosphutita* are the two decorative elements mentioned in texts, of which *kumbhalata* remained on *bhitti* and *vrittasphutita* is used for decorating a superstructure. *Kumbhalata* is decorated above with *kuta* which is mentioned in the context of *vrittasphutita* in the texts and made more attractive.

Acoustics in the Hoysala Navarangas

—Harihara Srinivasa Rao

Navaranga is a *mantapa* with nine *ankanas* (spans) and this is a part of the temple where dance and musical recitals are held. *Natyashastra* speaks of *chaturasra, trikona* and *vikrishta mantapas* regarding the design of such *mantapas*, and also says that their size (length) must be 108 *hasta* for those meant for gods (devatas), 64 for rulers and 34 in the houses of ordinary people. The side of the Beluru Chennakeshava temple *navaranga* is (found to be when measured) 63 spans, one at the Harihareshwara temple at Harihara and the Hidimbeshwara at Chitradurga of 33 spans each, and they are square in shape. When recorded music was played and its wave length was measured, the one in the Belur Viranarayana temple was found to be five times less in decibles than in the Chennakeshava temple. The Chennakeshava temple *mantapa* has perfect acoustics and claim made in the records of the time of their construction that they had perfect acoustics and that was built as per the injunctions of *Bharatagama* appears to be true. Those builders had a scientific idea of acoustics is also borne out by this study.

The Somanathpur Temple Complex from the Political Angle.

Dr. D.V. Devaraj

Somadandanayaka was a right hand commander of Hoysala Narsimha III, and it is this commander who built the famous

temple complex at Somanathpur between 1268-69. The Panchalinga temple here (apart from the famous Keshava temple) has five Lingas and one of them is called Somanatha. Dr. M.H. Krishna and other scholars feel that this name to the Linga was given after the builder Soma himself. But Soma's ancestors, as vouched by records were from Kalyana Chalukya court and were Shaivas, and they must have brought the Somanatha cult of Saurashtra and thus given the name to the Linga. But Soma who was a Shaiva built a larger and more beautiful Vaishnava temple and the ruler Narasimha III made no distinction while making royal grants to the Shaiva and Vaishnava temples, and they received equal shares.

The Mallikarjuna temple at Pushpagiri

-K. Vasanthalakshmi

On a hillock near Halebidu this Hoysala temple under discussion is seen, and is addressed as a temple of Mallikarjuna in a record of 1479. This beautiful Hoysala structure originally appears to have been a Jaina *basti,* as indicated by Dr. Vijaya Dabbe. The various figures here, some damaged, vouch this observation. But she had felt that it might be the Malli Jinalaya ascribed to poet Nagachandra. But a record found at Mugalur in Hassan taluk (EC VIII, Hg. 14) makes it clear that a servant of Vishnuvardhana, Menasina Marashetti built a Jinalaya on the hill (described as 'Merumahidhara') in the centre of Dwarasamudra. There is no *basti* at Halebidu except the Vijaya Parshwanatha and no other than this on a hill. The *basti* later was converted into a Shivalaya, and Shaivism must have been growing strong here from 1285 as the nearby Veerabhadra temple inscription speaks of a famous Kalamukha ascetic.

The Sangameshwara Temple at Harihar

—Smt. Chandan (Sylviya)

Though the Harihareshwara temple at Harihar is too well known another temple near it, the Sangameshwara is not known to people as it is generally submerged during the major part of the yeai in the waters at the point of confluence of the Tungabhadra and the Kumudwatr rivers. A major part of the structure is also submerged under silt. In summer, only its *shikhara* is visible, and during Shivaratri *Jatra* is held.

The temple has a pyramidical *shikhara* but due to constant *whitewashing,* its sculptures are not visible. Its entrance is restricted in size due to submersion and inside there is Linga and two Nandis. The inscription in its precinets has been identified as of the time of Chalukya Jagadekamalla and of the 11th Century. The record speaks of Kudalur as Kashi of the South and Jagadekamalla granting the two villages to the temple. Perhaps there was a village called Kudalur at the point of the confluence of the three rivers here and it was submerged in the river and Harihar is a new town. There is a need to conduct excavations here.

Are the Images at Hirejantakal Buddhist ones ?

—Dr. A. Sundara

In the *Archelological Report of the Hyderabad State* published in 1930.

Leonardman wrote about a panel of scrulptures with eight figures from a natural cave at a hillock near Hirejantakal in Gangavati taluk, and on the basis of short Kannada inscription he had tried to identify them as Buddhistic. But by a careful study of the inscription it can be concluded that the images are of an 18th Century Veerashiva saint Siddalinga Yogi and persons and devotees connected with him and it is dated as Saka 1684 (1762 A.D.). What Leonardman had identified as a *rakshasa*, is actually Mahishamardini and Veerabhadra. On a rock in the open the rare graffiti mentioned in the report is of five-faced Mukhyaprana, a Maadhwa deity.

Sculptures of Devalapur

—M.S. Nagabhushan

Six kms. from Kudligi in Bellary district is a ruined ancient town called Devalapura with remains of fortification, stone *mantapas*, remains of temples and antiquities scattered all over. There is also a tank and a Veerabhadra temple. The place is mentioned in a record of 1552 and it speaks of the Vasantamallikarjuna temple. The temple is huge and has *gopura* and other adjuncts. There are two Dwarapalas, 4.5 feet in height and pillars also full of a variety of relief sculptures. The *sabhamantapa* has artistic pillars. There is an inscription dated 1552 of the days Sadashivaraya af Vijayanagara. A rich man from Biligodu Village is said to have granted musical instruments to the temple. The people in the vicinity call this ruined place as Halugajapura. It is an interesting place for students of Vijayanagara history, full of many antiquities, not properly studied till now.

An Unusual Surya Image from Devarashigihalli

Dr. Shrinivas V. Padigar

The paper discusses an unusual stone image of Surya at Devarashigihalli in Bailhongal Taluk of Belgaum District. The image represents Surya in Samapada posture, decorated with a variety of ornaments. He carries a lotus in each of his two hands. The pedestal shows seven horses. The interesting aspect of the icon is the presence of Danda (with a staff in his hand) and Pingala (with a stylus and an inkpot in his hands), Asvinidevatas (horse-faced) and *chouri*-bearing Rajani and Nikshubha in addition to the lady archers, Usha and Pratyusha (consorts of Surya). There are also miniature representations of Brahma and Vishnu in shrine *motifs* of the *prabhavali*. The image conforms to the description of Surya given in the *Bhavishyat Purana.*

The Surya images of Medieval Karnataka normally depict lady archers, Usha and Pratyusha or *Chauri*-bearing Rajani and Nikshubha as attendents. Sometimes the *prabhavali* shows miniature figures of *grahas* or Adityas. But the present image shows Asvini Devatas, Danda and Pingala and Brahma (probably symbolising Dhatri, the first Aditya) and Vishnu (the twelth Aditya). As such, this is unusual. Stylistically also, though the image does not deviate totally from the Kalyana Chalukya style, the details of the *makaratoarna* seemingly follow medieval

sculptural style of Malwa-Gujarat-Western Maharashtra belt. This suggests that together with certain other sculptures from Gokarna and Goa, the necessity of a detailed stylistic and iconographical analysis of the sculptures of the region once ruled over by the Kadambas of Goa. The present sculpture can be assigned to the last quarter of 11th century A.D.

The Devi Sculptures from Bidar District

—Dr. R.M. Shadaksharaiah

The paper deals with the Devi sculptures from Bidar district. The field survey was carried out by the author in the region and has resulted in the locating of important sculptures as well as epigraphs. This region shows multiplicity of images of the goddesses of the medieval period. The images are of Vaishnavi, Varahi, Brahmi, Chamundi (both seated and dancing), Indrani, Mahalakshmi, Mahishasuramardini, Mahishamardini, Durga, Kalika, Nagini, Jaina figures of the Yakshis Padmavati, Ambika and Sarasvati (Sruta devi). Each type is critically studied here. Several of them have shown a variety of important iconographic features. The stylistic analysis indicates the antiquity and the development of Devi worship right from the 8th century A.D. to 13th Century A.D. in Bidar district. In addition to tracing the influence of iconographic style from Central India, an attempt is also made to show the distribution pattern of each deity (goddess) either used as image for worship or fixed in the niches or engraved on the walls of the temples and also to identify the probable location of certain Devi temples and original names of certain temples (Narayanapura and Basava Kalyana) with the help of inscriptions and the iconographic features of sculptures. The paper also indicates the centres of Devi worship during medieval period and those existing now including traditional stories connected with them, and details regarding their Jatra rituals.

Deviramma of Yamasandhi

—Alla Chiranjeevi

Now a village in Belur taluk, Yamasandhi was the headquarters of Tantrapalaka Hemmadi in 1177. He was under Hoysala Ballala II and had built the Harihareshwara temple at Kudalur. 'Yamsandhi' is the name of Vrishaksena as stated in *Markandeya purana* and the place has to be viewed as a centre of *tantric* worship. In a temple outside the village near a tank called Shettikere there is a small Yogini shrine with images dating back to Hoysala times. The main deity is called Deviramma and there is another image called Basamma seated in *lalitasana* on Nandi and of her four hands, two are broken and the upper hand has a disc and the lower one has a serpent. Deviramma is seated on a buffalo and her halo has *nagabandha* motif. This statue resembles the image of Navakatyayini found in the Hirapur temple of Orissa. The locks of the Hirapur figures are spread either on the right or the left shoulder, and here Deviramma's locks or spread on her right shoulder. Thus this figure can be identified with Katyayini. She may be connected with *trantric* worship.

Cot in Literature, Sculpture and Painting

Dr. (Mrs.) Jyotsna Kamat

Westerners use couches, beds-steads cots etc., from time immemorial to protect themselves from severe cold. North Indians employ *khatiyas* for the same purpose. The variety of cots used by kings and nobles of Karnataka is amazing. Literature, sculptures and paintings provide a good account of these.

Eight centuries ago Saint Basaveshwara observed that one could hardly expect a monkey to know the comfort of a swing bed. Chalukya King Someshwara III (1126AD—1138 AD) gives a good account of types of cots used by the King and the nobility in his encyclopaedic work *Manasollasa.* In the Kannada classic *Ramanatha Charita,* poet Nanjunda mentions numerous types of cots in use at that time. *Bharatesha Vaibhava,* another contemporary classic, gives a list of cots of teak wood, gold, silver, metal, sandalwood etc., Foreign travellers have left behind an account of types of cots they had seen in the royal palaces. Portugese traveller Nuniz, who visited Vijayanagar during Achyuta Raya's rule, describes golden cot used by the king and silver cot by the queen. Earlier, Italian traveller Marco Polo, gave interesting account of a mechanical cot which moved up with a simple device, a common furniture in this part of the country.

Numerous types of cots could be identified in temple sculptures spreading over the length and breadth of Karnataka. Lightly made cots were employed for outdoor relaxation. Heavily built ones were for rough use and could accommodate several members. Cots for bedroom were elegant, artistic and decorated. Artists and craftsmen have not forgotten to include variety of articles used for pleasure. Soft-matresses and pillows could be noticed. In some sculptures bed spreads and intricately designed frills are included. Some cots were constructed in such a way that they could be dismantled and assembled in no time. In Deccani paintings Nayaki sitting on attractive cot could be noticed. At the Sibi Narasimhaswamy temple swing-cot is depicted. A lithographic book, *Saugandhika Parinaya* printed during Mummadi Krishnaraja Wodeyar's time contains numerous scenes of private moments of kings and queens on different type of cots. Modern people who hanker for variety could get some of the designs of cots, reconstructed.

The Panchamukhi Veerabhadra at Kurugodu

—Y. Hanumantha Reddy

Kurugodu in Bellary district was the headquarters of 'Ballakunde—300' division of the Kalyani Chalukya times having many temples and *bastis* of the time, of which the Panchamukhi Veerabhadreshwara is interesting. Earlier it was a Shiva temple, and now a 3'9" tall Veerabhadra image with five faces and 12 hands is found installed in the *sanctum.* On its crown, Linga is engraved and its neck has the Ishtalinga case. In the right side hands are seen trident, arrow, deer-like weapon, dagger, sword and rectangular shield. The left side hands have *dhamaru,* bow, small round shield, rectantular shield, and the sixth is in *abhaya* pose

and fifth is resting on the pelvis. Daksha with ram's head in about one feet in height. The image eisngraved at the back of an inscription stone and the record is in 12th century characters. Such images are very rare.

The Remains of Nagendragad Fort

—Kallanagowda Tippanagowda Patil

Thirty kms. from Ron and in Ron Taluk, near the Kalakaleshwara hill is Nagendragad, a hill fort on another hillock near this hill. Chatrapati Shivaji after having conquered Gajendragad is said to have selected this hill as a safer resort. The ramparts rise to 20 feet in height and enclose an area of about 15 acres. There is a Durga temple in addition to other structures, and there is a Kaleshwara temple nearby. Earlier the place was called Nagni Maradi which has many natural caves. Treasure hunters have damaged many antiquities here.

Letters on Keladi in an Italian Archives

—Keladi Gunda Jois

Pietro Della Valle, the Italian traveller to India has given a good account Keladi town and the kingdom as on 1623 and this has been published in English. Of late, eight letters he wrote from Surat, Goa, Honnavar, Ikkeri and Mangalore between 22.3.162· and 4.9.1624 have been found at Trieste Archives in Italy and other accounts listed in Roman characters in p. 93 in this issue. The collection has a sketch of the Aghoreshwara temple of Ikkeri. Xerox copies of some of these have been supplied to the author by Dr. Arvinda Sharma. It has some poems too written by Della Valle in Italian. The manuscripts in Italian language deserve attention of scholars.

The Hande Chieftains : A Survey

—Dr. Chennambika Pawate

The Hande Palegars were feudatories of Vijayanagara, earlier ruling from Bellary, Kurugod and Raichur, and finally settling down at Anantpur in A. P. According to their *kaiphiyats* they were originally, from Vadavadige village in Bagavadi division of the former Nizam's dominion, and earliest known Chieftain was Lakkinayaka who had two sons *viz.*, Balada Hanumappa Nayaka and Balaga Nayaka, of whom the former's successors moved to Bellary and Anantpur whereas the latter's successors stayed at their place of origin. Their original Telugu writings have been translated into English under the title *Wars of the Rajas* by Philip Brown and the history of Srishaila Nidumamidi Matha which was their *gurupitha* is also entwined in their history. The chieftains were devotees of Sonnalige Siddarama. Ramappa Nayaka of the family was a devotee of Neelakantha Swamy of the Tontada Siddalinga tradition. There is a lot of difference between the accounts in the *kaifiyats* and that of Brown. Malakappa of this family stayed at Bukkapatna as an officer of a Muslim (Golconda ?) ruler. They made Anantapur their headquarters and later had control over Bellary, Kurugodu, Dharmapura, Kundapura and Kanikal. Prasannappa who started ruling in 1697 was killed by conceit by Vasantamma, a keep of his. Then his brother

Pawadappa succeeded him and he came under sway of the Cuddappah Nawabs. In 1775, Tipu (Haider ?) destroyed this fief, and took the last ruler Siddappa Naidu to Srirangapattan and employed him as a supervisor of 2000 workers doing construction work at Nazarbad. After the fall of Tipu, Munro, the later Governor of Madras recognised a member of the family called Siddramappa as successor of the family and started paying them pension. T. Shambulingappa on the basis of a copper plate, has said that the Nayaka family was earlier serving the Hoysalas. But Seetharam Jagirdar has opined that the inscription is spurious.

Saint Murige Shantaveera Meeting Shivaji

—Dr. M. Chidananda Murthy

Of the five Samayas evidenced in the Veerashaiva tradition at the beginning of the 18th Century Murige Samaya, initiated by Murige Shantaveera Deshikendra is one, and on this saint there is a Kannada work with 27 stanzas *(Tara vali)* composed by the direct disciple of this saint called Gurusidda II, who is the founder of the Samaya. There are histori-cal details in this work which speaks of many rulers whose capital the saint had visited and having been honoured. On his expiry in 1703, his successor ascended the Chitradurga Murugha Matha. The saint Shantaveera visited Golconda, cured an ailing elephant of the Qutb Shah and on his return from there, came to Suligavi (Sulgaon in Chikkodi taluk), and Shivaji's army is reported to have attempted to loot the retinue of the Swamy. Then the Swamy sent for Shivaji and blessed him. This statement in the *Taravali* appears to be true in view of the fact that around 1678 Shivaji was in Karnataka as seen from Mysore rulers accounts and the recently discoverd MS, *Shivaji-Mallamma Samarot-sava* in which details of Shivaji's encounter with Belavadi Mallamma has been discu-ssed. Shivaji paying respects to the saint naturally shows that the saint had sufficient standing and that Shivaji had regards for saintly persons.

Vakil Ramappa's Kaiphiyat

—Dr. H.S. Gopal Rao

This 112-page MS, is had from the collection of noted epigraphist N. Lakshmi narayan Rao and it speaks of mediation work of Ramaiah, appointed by Dewan Purnaiah on behalf of the Mysore court with the Residents, and four letters from Poornaiah to one Ramaiah have been published by T.T. Sharman in *Vichara Karnataka.* This Ramaiah must be the mediator Vakil Ramappa. The account contains a Kannada version of the agree-ment between the British and the Mysore court signed on 18-7-1799. In fact the mediation incidents discussed here are of the years 1812 to 1814. Krishnaraja Wadiyar III had to seek permission of the Resident to visit Srirangapattana from Mysore as the former had been retained by the British under them. The permission had to be endorsed by the Madras office. The order specifies who are the persons to accompany the Maharaja. The prince was to visit to temples, stay overnight and return to

Mysore after visiting the temples the next morning.

One Nallappa played mischief with Maharaja, and the Resident suggested that Nallappa be hanged. But the 18-year-old Maharaja acts with restraint and suggests that offender be only subjected to lashing. Chamaraja Odeyar had died in Sriranga-pattan, and for building a temple at the cremation ground in memory of the deceased King, Krishnaraja seeks the permission of the British Government, and Cole asks his subordinate officer how many square yards of land could be spared. Thus Maharaja had no freedom though he was an autonomous prince. Cole even suggests that the Maharaja must communicate closely with only certain of his officials, who are named. Resident Cole was suspicious of the Maharaja. Cole even ordered the dismissal of some officials from the Darbar. When Maharaja politely suggested retention of some, Cole objected to it, and even tried to cajole him, and, also raised objections to the retention of some personal staff of the Queen Mother Lakshammanni. The Company held the prince under considerable servilence is proved by this highly interesting record containing many details of contemporary events and developments.

The Bahattara (72) Niyogis : A Study

—Dr. H. S. Usharani

Persons commissioned with certain specified duties in the past were called *niyogis*. The present article is an effort to identify these 72 *niyogas* mentioned in records. We come across these reference with regard to services in temples and as major temples had *agraharas* attached to them, the *agraharas* could provide these multiple functionaries. A record of Jagadekamalla of Kalyana speaks of one Barmanayya as authorised to manage the 72 *niyogas*. More information is available in Hoysala records and they enumerate among the *niyogis acharyas, nambis,* servants *(paricharakas)*, garland makers, decorators, players of music, bodyguards, those of *aghvani (?)*, those in charge of of waving lamps *(arati)*, those who interpret god's orders *(appaneyavaru)*, bodyguards, suppliers of corns *(davasiga)*, potter, goldsmith, washerman, barber, accountant, ware-house keeper, *adhyaksha* etc., connected with managing temples. The Somanathapur temple record clearly speaks of 41 such servants and their remuneration (list given). The list indicates that people from all communities and sections were involved in temple service. (The *bahattara niyogas* are mentioned more frequently in connection with king's personal service—Ed.)

Taxes Prevalent in Ancient Karnataka

–Vithal D. Potdar

The words mentioned in inscriptions regarding state income are attempted to be interpreted here. *Apurva aya* was a kind of surcharge levied on extra-ordinary circumstances. *Katudera* was on pasturs. *Kelavatta* was a levy in kind on the threshing yard (kana) where paddy was separated from its plant. *Khane* was on grazing, *gulidere* was either a levy on wells or pits dug for planting trees. *Tippeya sunka* was on manure heap. Levy on cow,

ox and buffalo are called *nallavu, nallettu* and *nallemme,* banabedere was on haystak, soppe *bidara* was on green leaves or grazing items. *Hullubanni* was on pasturse.

Holeya dandeya anunpu was ferry toll. *Konedere* was on fruit bunches. *Pannavana* was for betel leaves. *Biravana* was perhaps levied on sellers of betel leaves who enjoyed certain status. *Talavarige* was a levy to maintain (safety on ?) roads. *Pasubedere* was on bags (*hasube*) carrying merchandise. *Holeyasunka* was for carrying goods by water routes.

Amedere was levied (perhaps) on those catching tortoise. *Yerepindi sunka* was that (perhaps) levied on the refuge remaining after oil extraction. *Lavana* was on salt. Profession taxes like *Kannadivana* was levied on dancing girls. *Kanthavana on* scribes, *chakrakanike* on potters, *eni* levied on pluckers of fruits by using ladder, *hogedere* on furnaces of smiths *jattidere* on wrestlers, *notavana* on those who assay coins, *dombadere* on tumblers, etc.

Rathavana was levied on those attending car festival, *anka* on gymnasia organising wrestling, *pattabandha* collected when the king was crowned, *putrotsava* on child birth (of king?), *maduve sunka* and *handara* (pandal) *hana* levied during marriages, *jatramukha* collected during *jatras, bagila jola,* (perhaps) grain collected while bringing it home after the harvest etc.

Education as Seen in Vaddaradhane

—B.S. Shyamala Ratnakumari

Vaddaradhane, the earliest Kannada prose work by Jaina scholar Shivakoti Acharya of the 10th Century helps us know about education imparted to the *Vaidikas* and the Jainas. Both wordly and religious training were imparted. Though a scholar had two of his young relations coming to study with him, he makes them undergo stern discipline and make them to beg for their food daily in one of the stories. A life of character was demanded of the students. Vedas, Shadangas, Dharmashastras (of Manu, Gautama etc.,), Meemamsa, logic, metrics, rhetoric, lexicography poetry, plays, polity, palmistry, elephant training, medicine, etc., were part of the curricula. Wordly aspects helping to lead a good life and earn livelihood were also included in the curricula. The Jainas were taught the 14 *Purvas,* 12 *Angas, Charanagrantha, Karanagrantha, Dravyanuyoga* etc. Women were taught letters, arithmetics, dance and other 64 arts. Various arts practised by thieves (*choravidya*) are also mentioned in detail. There are details about the methods of study and teaching. Eight years are prescribed for Vedic learning, 12 for the Jaina. On completion of learning a scholar has to face the learned in towns in disputations and in questioning sessions.

Vaddaradhane is an important source for knowing about educational system with variegated details, referred to in the 19 stories in it.

Chagada Kamba of Pampa

—Prof. K.V. Rajagopal

Pampa, the outstanding poet in Kannada, has not only written *kavyas* but also text for epigraphs (*shasana kavya*). In the inscription found in Karimnagar Museum in Andhra Pradesh (I have

personally seen the record) I have identified the words 'Sri Pampa wrote it' *Sri Pampam baredom*). It is called Chagad Kamba, and there could have been two more similar inscriptions as indicated by its text. In the initial part of *Vikramarjuna Vijaya*, there are five stanzas which are included in this inscription under the title Chagada Kamba. At the end of the record, it is said that 'Srimmamnam' has written this and was interpreted as Srimatt Ammam by Sitaram Jagirdar. I have told my reading above. On the basis of the date of the record which is definitely composed by Pampa, the date of *Vikramarjuna Vijaya* can be fixed as 946 A.D. The Gangadharam inscription is assigned to a time between 950 and 960 and it is a *nishidhi* raised by Pampa's brother Jinavallabha. Pampa might have expired after 950 and the Gangadharam inscription can be his *nishidhi* itself.

Vedic Culture during Banavasi Kadamba Rule

—Mandakini Purohit

The inscriptions *(shilashasanas)* of the Kadamba Kings who were the followers of Vedic cult give us the picture of a magnificent Vedic cultural atmosphere that existed together with Jainism and Budphism in their times. Mayurvarman, the founder of this dynasty was a scholar and had studied the Vedas. The inscriptions describe him as *dvijottama*. His grandfather Veerasharma used to run a *gurukula*. Mayuravarman had his earlier education from his grandfather and then he joined the *vidyapeetha* at Kanchi for higher education. There he had a dispute with the Pallavas and he took to sword abandoning the priestly lifestyle. His successors (viz., Kakustha, Raghu, Ravivarma, Harivarma, Vishnuvarma, Krishnavarma II, Mandhatavarma etc.,) were great scholars in Vedic knowledge as depicted in the inscriptions.

These highly learned Kings have endowed gifts in various forms to the Brahmins seeking Vedic knowledge and encouraged the study of the Vedas. The Brahmins adopted the *shatkarmas* (six sacred duties) namely : *yajnya, yaajana, adhyayana, adhyapana, daana* and *pratigraha*). The Kings also used to perform *yajnyas* and *yaagas*, and they protected the Brahmins and cows.

The administration of Kadamba rulers was based on the Vedic culture. Charity was their cardinal principle. These kings performed *yagas* and other religious rites that were known in the Rigvedic period. The fact that Mayurvarman, the founder of this dynasty brought 18 Brahmin scholars from Ahichhatra indicates his interest in Vedic learning. Their inscriptions indicate names of various *gotras* (life line of sages). The system of indentity by *gotras and pravaras* became prominent during the period of these Kings.

These Kings who were highly religious ruled their kingdom on the advice of scholarly Pandits. They respected saints and religious teachers. They gifted cows, lands, gold and also food, in the form of charity to Brahmins. These Kings had as their ideals what was preached by ancient sages. They ruled for the welfare of the people. They also respected Jainism and Buddhism. They preserved the Vedic

culture with view of the upliftment and welfare of the mankind.

Human Sacrifice for the Raichur Fort

—S.A. Krishnaiah

There is a folk song which speaks of an incident of human sacrifice for Raichur Fort, and sacrifice was perhaps offered at Mavinakere or Marikere to the south-east of the fort, and there is a Mariya Masatikallu, a memorial stone. Narayanarao Talikote has also composed a narrative poem (1974) based on this folk story. The fort was built by Ganagonayya Reddy under the Kakatiyas in 1294, as per epigraphical evidence. The folk song says that persons sacrificed were Mallavva and Bassareddy, a couple. Mallavva was sacrificed by tricking her to visit the newly built tank bed and letting water into the tank and submerging her under water. Her husband, a warrior, on hearing the news committed suicide. In the Urdu work *Tarif Bijapur* by Bashir-ud-din Ahmed he narrates the incident of one Bossareddy building the fort. It is likely that Gonagonayya Reddy, the builder of the fort (under the orders of Vithalanatha) himself can be Bossareddy mentioned in the Urdu work and Basareddy of the folk song. Folk literature can provide many details to supplement the information seen in epigraph and other records.

Seeti : A Study Based on the Geographical Conditions and the Inscriptions of Sittibetta

—P.V. Krishna Murthy

Seeitibetta, a hillock, 19 km to the north-west of Kolar is famous for the God Bhairava worshipped since ancient period, and there are 60 inscriptions belonging to Chola, Hoysala, and Vijayanagara times, throwing light on geo-historic facts. The descedents of Ganga Peramal Brahmadirayas, who administered the Kolar region as feudatories of the Cholas in the beginning and seem to have accepted Hoysala overlordship in the later times (and they seem to be descedents of the Western Gangas). They were mainly responsible for developing this holy hill by erecting many structures pertaining to the God Sreepateeshwara and the Tribhuvanavidanga Kshetrapala *alias* Bhairava Nayanar. The hillock had plenty of geographical features like natural caves, forked ponds, split boulders, etc., formed due to geological changes through the ages. This place was called as 'Seepati' along with Sanskritised form Shreepati in the early inscriptions, and Seehati, Seeyati and Seeti in the later inscriptions.

The earliest reference 'Seepati' is made up of *see+pati*. According to Dravidian etimology *see* means to scratch, tear off earth, (*DED* : 2601), or scorched or burnt state of being (*DED* : 3266); *pati* means to be imprinted, indented, depressed, sunk, low-lying (as land sunk in), occupy, settle, excavate etc. (*DED* : 3911).

A close study reveals that the above facts corroborate with the existing geographical features of the Seeti hill. So the name Seeti was derived from its natural geographical conditions only.

Some Old Platforms of Bellary District

—K.B. Sadashivappa

Kattes or raised stone platforms were

seen near the main entrance of forts of all villages. They served various public and ceremonial purposes and some are also called throne platforms. They are called Dasara Dibba, Uchchangemmana Katte and various other names. There is a Simhasana Katte at Hire Kuruvatti. It is 112 feet in length and 44 feet in breadth. The town is a historical place with many Kalyana Chalukya temples, and it was in this place that Chalukya Someshwara I had entered the watery grave by drowning himself in the Tungabhadra. Chalukya Ahavamalla had the Mallikarjuna temple here built in 1190 A.D. and the platform was perhaps built then. In a portion of the platform there are scruptures of Gaja-lakshmi and Ganapathi.

The Throne Platform at Hampi is 80 feet square and 22 feet in height, said to have been raised in memory of Krishna-devaraya's victory over Kalinga. It has numerous relief sculptures around it. Dasara festival was held here. The village deities are brought to such *kattes* and *jatra* is held in many villages.

Gobburu and Bibbi Bachayya : Some New Thoughts

Dr. Basavalinga Soppimatha

Bibbi Bachayya, a 12th Century Sharana is said to have lived in an *agrahara* called Gobburu according to various accounts on him and Dr. Halakatti had identified this as a place called Gobburu in Gulbarga Dist. I visited the place and found no evidence to suggest its connection with Sharana except a very recently built monument, perhaps after hearing the identification made by Dr Halakatti.

There is a Gobbur in Deodurg Taluk of Raichur District and in *Katha Manisutra Ratnakara* (of *Bhairaveshwara Kavya*) this place is mentioned as an *agrahara* founded by Janamejaya. There is a field described as Bibbi Bachayya's land. There is a platform called Arpanada Katte identified as the place where the Sharana offered *prasada* in this field. Some say that this is the Sharana's *samadhi*, and here *pooja* is offered daily by a Jangama and people hold the field as holy and do not even put on footwear while entering this field. There is a separate street of brahmins reminiscent of the *agrahara*. Naming persons as Bibbayya and Bachayya is very common in this region. After the bloody revolution in Kalyana, Bachayya is said to have come to his place, and together with him came a Jangama called Channaveera, and Channaveera is believed to have stayed on a hillock near Gobbur and there are caves called Siddi Ganangala Gavi to support this popular tradition. Channaveera had an alternative name called Sugureshwara ; there is a ruined temple of the Kalyana Chalukya times on the hill named after him. Sugur, 18 kms from Gobbur has another Sugureshwara temple and it is called Devasugur because of this temple, and Channaveera having later settled therein it came to be known as Sugureshwara. It appears that Channaveera left Gobbur after the death of Bachayya as *dasoha* was discontinued after his demise. Bachayya is mentioned as the devotee of Sugureshwara. Bibbi indicates that he was an announcer or one who was shouting.

Kunigal Nadu

—J.T. Jayaramaiah

Three flows originating from Shiva ganga, the Nalini, Nagini and the Kamala have their confluence at Kunigal and they form a huge tank. Records speak of the place as 'Kunigoil'. *Kuning* stands for the berry *gunja* and *il* means a house. *Amarakosha* explains *Kuni* as *nandi* tree. But another explanation is that *Kuni* is a narrow stone and *ingu* means to dry or to seep, and it can be iterpreted as stony dry hill and such hillocks are seen all around the place. But nothing can be certainly said of the etymology of the place-name. There are inscription ranging from the time of the Gangas to the Vijayanagara rulers. In a record of 1117, under the Hoysalas, the place was the hq of a *nadu*. Earlier under the Chalukyas, it was *nadu* of 500 Varahas(revinue). There are the remains of a fort, 300 metres in length, of the days of Rashtrakuta Kamba, son of Dhruva. Hoysala Someswara while dividing his territory among his two sons had assigned Kunigal together with Tamil territories to Ramanatha. In a Shaka 1521 record, under the Bangalore Kempegowda family, Kunigal was also an administrative division. Kunigal has old temples of Narasimha, Padmeshwara, Someshwara etc.,

Kalboti (Agro-Ritual Pillar) of Kodagu

—M G. Nagaraja

Kalboti refers to the pillar which is apparently seen in the threshing yard or in the front yard of an ancestral home in Kodagu district. *Kalboti* in the front yard is invariably made of stone while that in the threshing yard is made of either wood or stone. In the prehistoric times, a pole with a reindeer skull at the top was referred to as a ritual pole. In those times, hunted animals were immersed in the sacred tanks before offering them to the deities. Probably this was a feature common to most aboriginal people of the world. This culture can also be symbolically observed in the shape of *Kalboti* and the rituals offered to *Kalboti*. Inscriptionl evidences show existence of *Kalbotis* from 6th century in many parts of Karnataka probably in the from of *gosasa* or *meti* pillars. Inscriptional evidences again show that this tradition seems to exist from the 11th century in Kodagu. Offerings like, rice, eoconut and jaggery are carried on cattle backs (known as *etthu porata*) in Kodagu. The cattle are brought near the *Kalbotis* and prayers are offered before taking the cattle to temple. During Huthari festival paddy earheads are tied to *Kalboti* as one of the rituals. The labourer working in the paddy farms like Kembatti Harijans, Yeravas and others receive a specific share of paddy near the *Kalboti* thus paving the way for an agro-ritual tradtion.

We can recognize five types of *Kalbotis* in Kodagu, viz ordinary *Kalboti*(a eyllindrical or four-faced pillar), *Ettu Kal boti (attu boti)* (consists of a pair of bullocks either in standing or sitting posture), *Chitra Kalboti* (with carvings like stars, lotus, serpent faces, peacocks) etc. Some of the *Chitra Kalbotis* resemble the Urdhwa Linga of the Harappan Culture. *Sodlu Kalboti* has lamp nests on the top; this type is common among the Jamma Mapillais, and *Suggi Kalboti* which is a solitary pole in the

whole village in the public domain. Folk songs and folk stories on *Kalboti* are in the oral tradition providing rich historical imformation. During the reign of the Chengalvas the *Kalbotis* seem to have gained importance and the Haleri Kings provided impetus to the sustenance of the *Kalbotis* conferring *thakkame* by fiat to the local leaders.

The Devara Kadus of Kodagu

—Dr. M.G. Chandrakanth and *M.G. Nagaraja*

The temple forest (*Devara Kadu*)of Kodagu is a three-point affair : a principal deity, a small pond or tank which is surrounded by the naturalf Corest regarding which certain regulation, are followed by people). The concept is based on scientific and religious temperament. Tree worship is a prehtsioric practice. The Kodagu people have also been worshipping their ancestors as gods and also through tree worship and reverence to temple forests, which are symbolically represented in different festivals in temple forests even to this day. The self-imposed norms of treating the wealh of temple forests as non-utilitarian portays the strength of the tradition which has survived over centuries. The priests of temple forests hail from caste, like Veerashiva, Brahmana, Irula, Golla, Gowda or Kembatti Harijans etc.

The temple forests have trees of different species with both medicinal, timber, and non-timber values, and of varying heights and girths, with great bio-diversity. An estimated number of 746 species have survived in Kodagu district and most of them are found in temple forests. There are 13 specific types of temple forests *Viz.,* Jaina Basadi forests, community temple forests, *devara paisari kadu,* private *devara kadu,* sacred groves, *Hole-aevara kadu* (Kembatti Harijan temple forests), *kaimada kadu* (ancestral, temple forest), *suggi devara kadu* (harvest god forest), *mathada kadu* (forests of *matha*), *palli kadu* (mosque forest), hoovina kadu (flower gardens), spiritual forests and *veerara vana* (hero veneration forest). The first survey of the temple forests conducted by the Madras Topographical and Village Boundary Survey Department Kodagu, during 1863-1870. Later the Surveys were conducted by Karnataka Government. In all there are at least 500 temple forests spread over 4,800 acres. The benefits acceruing from-protection of temple forests has been realised by villagers and have involved in providing 'social fencing' to temple forests. However in some cases the villagers have not been able to protect them and thus such forests have been encroached upon for various reasons. This has resulted in drying up of natural water courses and streams and the chain of adverse develop ments that follow it. As stipulated in the National Forest policy, the Malnad tracts of Kodagu should have at least 60 per cent of geographical area under forests. This proportion is below 32 per cent now. The conservation and preservation of temple forests will complement and will go a long way to reduce this gap.

Hubli : A Commercial Centre under the Marathas

—Dr. M.Y. Sawant

Hubli was a noted commercial centre under Vijayanagara and is called 'Rayara Hubballi' even now, and there was a treaty dated 1547 to buy saltpetre from Hubli by the Portuguese. The town was looted by the Annaji Datto, Shivaji's commander in 1673 as a part of his campaign against Bijapur and Aurangazeb conquered it in 1675, and Savanur Nawab held it under him for some time and Nawab Abdul Majid Khan started the New Hubli settlement, and a part of this is even today called as Majidpura. The Nawab granted land to one Basappa Kadappa Shetty who helped New Hubli to develop as a commercial centre.

According to Marathi *modi* records, in 1755, the Nawab handed over New Hubli to the Peshwa, Madhavarao. In the days of Bajirao II, it was under the Miraj Patwardhans. Munro conquered Hubli in 1818 after the defeat of the Peshwa. In 1820 the Sangli Patwardhan handed over Hubli to the British in lieu of the subsidy payable to them. Under the Peshwas who secured Dharwad Subah to which belonged Hubli, the place grew in commercial importance and was called Kasaba Hubli. Weekly shandys were started by giving prominence to local traders, and a flag was erected in the main centre of the bazar as in Mangalawarpeth atter performing religious rites. In addition there were Kasbapet, Javalisal, Kaulpet, Akkipet, Panbazaar, Janglipeth and Dajibaspet (Dajibanapete) which were newly started. For the supervision of the *pets* Pattanasetty and Agoti were appointed. The former maintained order and settled disputes. Agoti supplied and supervised weights and measures. Every trader paid these official *hat,* a handful of merchandise in kind and there were other officials too who were entitled to receive such levies. Items brought from Bombay and also sent to the port city are listed. Many agricultural products were brought to Hubli from Gadag, Byadagi, Mundargi, Haveri, Dhundasi, Nargund, Guledgud, Gajendragad etc. Traders from neighbouring towns opened shops here and tax called *kavat* was levied from them. There is a list of profession taxes levied. The town had commercial contacts with Goa and Srirangapattan. The price level as in 1826 is also mentioned, and also the weights and measures. *Hundi* system prevailed. The various coins popular then and their exchange value is also stated.

The Injustice to Karnataka in 19th Century at the Hands of the British

—*Dr. S.K. Havanur*

Munro who conquered the Kannada areas from the Peshwa, called it 'Southern Maratha Country'. There were revolts against British rule in these areas. Commissioner over the area, Chaplin suggested the transfer of the Kannada areas to Madras Presidency as they were Kannada speaking and were contiguous to Bellary, then in Madras. But it was opposed by a Bombay Council Member Warden under many lame pretexts of which one was Marathi princelings of the area can be unhappy. Though Munro supported the transfer idea, it was of no avail. This resulted in Kannada speaking people

becoming a negligible minority in both the Madras and Bombay Presidencies. Similarly with view to support the cotton trade interests during the American Civil War, Canara district in Madras was divided and North Canara was transferred to Bombay. Cotton from the hinterland (Dharwad area) had to be brought to Kumta port in Canara and then shipped to Bombay. Thus they wanted North Canara also to be in Bombay to safeguard their trade interest. Administrative convenience of the local people was no criteria for all these arrangements and it caused severe hardships to the Kannada people.

Mark Wilks : The first Historian of Modern Karnataka

—G. S. Dikshit

Wilks was the Resident of Mysore from 1803 to 1808. His work is known as the *History of Mysore,* with the full name *Historical Sketches of the South of India in an Effort to Trace the History of Mysore.* Before he became Resident, he had taken part in the III and IV Anglo-Mysore wars. The main parts of his work are the accounts of these wars and the biographies of Hyder and Tippu. As an introduction to these parts, there is a sketch of the rise of the Wodeyars of Mysore. Critics have acclaimed his work as the first example of a work on Indian history founded on a critical examination of testimony and probability and its appearance as an era in this branch of literature. Among others he has used the following sources : (1) A historical memoir prepared at Wilks's request under the direction of Dewan Purnaiah. The best informed natives of the country had their family histories compiled for this purpose ; (2) A Persian manuscript, a translation of the Kannada *kadata* which was based on the inscriptions and MSs which were copied under the direction of Chikkadeva Raja ; (3) Inscriptions copied by Mackenzie which included 1700 grants and 600 MSs, and (4) Records of the British Government in Madras.

Important contents of this History are parts on the History of the Wodeyars. Wilks has defined the boundaries of Karnataka. Beginning from Bidar, a line drawn in a south-easterly direction and passing through Advani, west of Gutti and near Anantapur it would reach the Eastern Ghats. Passing South along these Ghats, *viz* Coimbatore and Palghat and crossing the Western Ghats, the line comes near Mangalore and along the coast it goes to Karwar and Sadashivagad. From then, the line passes in a north-westerly direction to Sangli and Miraj and then it passes in a north-easterly direction and joins Bidar. His chapters on the wars of his times in which he took part are invaluable to military historians.

Some part of his history which deal with economic aspects are worth mentioning : who owned the land in India, the King or the peasant-this subject has been discussed in our text books by P. V. Kane, A. S. Altekar and A. Appadorai. Wilks started this discussion. He has also described the village administration of his times and it is known as the system of *barabaluti or ayagar.* He was a great friend of our peasants and defended them against those who called them dull

In fine, Wilk's *History of Mysore* is an important historical work, claiming to be the first of its kind on modern Karnataka.

History of Journalism of Hyderabad Karnataka (till 1956)

—Prof. Vasantha Kushtagi

In 1945, 12 persons from Gulbarga resigned their Govt. and semi-Govt. jobs and came out to build Hyderabad State Congress, and of these Dattatreya Avaradi and S. Hanumantarao started *Nagarika* a Kannada weekly. This resulted in Avaradi's arrest.

After Police Action, Tavaga Bhimsen Rao published *Minchu* from his educational institution to encourage young talent. *Amaravani* started by Chandrashekhara Shastry, eminent scholar helped creation of an atmosphere to publish *Vishwakalyana*.

Dharma Sanjeevini was the earlies effort from Raichur district. R.G. Joshi was a noted free lancer here. But before 1940, there were no efforts to publish newspapers in the district. *Deccan Prabhat* was brought out as the first newspaper of the region in 9-11-1940 with P. Rachotayya as its editor. This weekly later became daily. *Nagarika* that was shifted to Raichur from Gulbarga could not continue for long. After Police Action, Kaliganath Hiremath started *Seva* and it was being published for four or five years. *Sadhana* from Raichur was published for long, brought out by devoted Congress leader G. K. Praneshacharya. *Lokavani* came to be publised from Koppal and later from Raichur. P. Rachotayya and Kotrabasayya brought out *Sevaka*. The Karnataka Sangha of Raichur started *Vijaya* from 1953-54 and it continued for 5-6 yeara.

Amaravani from Yadgir(Gulbaga Dist) later published from Raichur was edited by Vidwan B. M. Amareshwara Shastry, Pandit Taranath's *Prema* published from Tungabhadra had its own impact on freedom movement here. Magazines meant for children like *Magu* and *Jyothi* were published from Raichur distriet. Raghavendra Jagirdar brought out *Praja* from Hyderabad. Even before States reorganis ation, college magazines like *Tavare* and *Sanjerani* were published from Hyderabad.

The Roll of Ramakrishna-Vivekananda Institution in Mysore State in Social Reforms

—Dr. B. Leela

Vivekananda had visited Bangalore in 1893 and had met Dewan Sheshadri Iyer and Maharaja Chamarajendra Wodeyar at Mysore. Swamiji has acknowledged in the journal *Echo* the financial help extended by the Maharaja for his Chicago visit, and also for his foreign tours in 1895-96. There was a public meeting in Bangalore Central College on Swamiji's return from America, presided over by Sheshadri Iyer. A Vedanta Society was founded at Ulsoor. Bangalore, by the blessings of Swamiji. After Ramakrishna Ashram was founded in Belur in 1897 Ramakrishnananda founded Ramakrishna Ashrama in Bangalore in 1904. It was shifted to the present premises on Bull Temple Road in 1909. M. A. Narayana Iyengar, Excise Commissioner took *sanyasa* with the name

Srinivasanada. The monthly *Brahmavadin* from Madras was published by devotees of Karnataka origin. Swamy Somananda was from Bangalore, who was initiated by Swamy Vivekananda and he worked here for eradication of untouchability. He was allowed to serve the Central Jail Prisoners. Sharadamanidevi visited Bangalore in 1911. The Bangalore Ashram is engaged in variegated social work in rural areas. The Mysore Ashram was started in 1924 and at Mangalore in 1947. Similarly, at Ponnampet (Kodagu), an Ashram was founded in 1927. In Kodagu the Ashram did a lot to promote epiculture. Even today many celebrated Swamijis and devotees work in Karnataka to bring about social change and spiritual awakening.

Promoter of Emancipation of Women in Mysore : Ambil Narasimha Iyengar

—Dr. Suryanath Komath

The princely Mysore State was very backward in female education and 1880-81 out of the 38, 296 pupils in the 907 primary schools, only 3,077 were girls. This percentage of girls which was 7, rose to 13 in 1891. There was awakening in course of time, and for such awakening in favour of female education, like Karve in Maharashtra, Palace Bakshi Ambil Narasimha Iyengar worked in Mysore, being inspired by Karve and Justice Ranade. Karve, while he visited Mysore used to be the guest of Narasimha Iyengar. He started the Maharani's Pathashala for girls in 1881. It was upgraded as a high school and taken over by the Govt. in 1891. It became a college in 1902 and degree classes were started in 1920. Narasimha Iyengar was not only instrumental in starting it but donated Rs. two lakhs to it till 1910 from his own earnings. The ltrst lady graduates from Mysore were Shringaramma and Rukminiyamma (1909). He also started a widows'home at Mysore and later at Bangalore. They were models to such institution founded in South India. The widows were trained to become nurses and midwives. His salary and pension were mostly spent for these organisations and he also encouraged Rangamma, the Secretary of the Bangalore Depressed Classes Mission.

Grain Banks Helping Rural Development

—M.B. Patil

Though the credit needs of rural peasants are met by rural money lenders or the individual rich, the interest rates charged are exhorbitant. At times food grains are lent, and prohibitive rates in grains are collected after the harvest. The grain interest varied from 100% to 300%. Later just as credit co-operative societies, Grain Banks were also organised on co-op. basis to check the exploitation of the poor peasants. They were found in many districts. But like other co-op. societies their progress is also haphazard, and some have ceased to function.

But in the district of Kodagu there are 128 grain banks functioning successfully even today, and an account of their *modus operandi* with illustration of a particular successful grain bank is presented in this paper.

Bangalore Museum Library

—Vemagal Somasekhar

Edward Green Balfour established a Museum at Bangalore in 1865. At the same time he also started a library in the Museum. Balfour himself was a good author, scholar, linguist and a social worker. That is how he took interest in the library. He appointed a librarian also. During the dceade till, 1890 this library had been the best reference library for Bangalore City and Cantonement. The main objective of this writing is to provide a clear picture as to how the library was practically useful to the scholars and students until 1930.